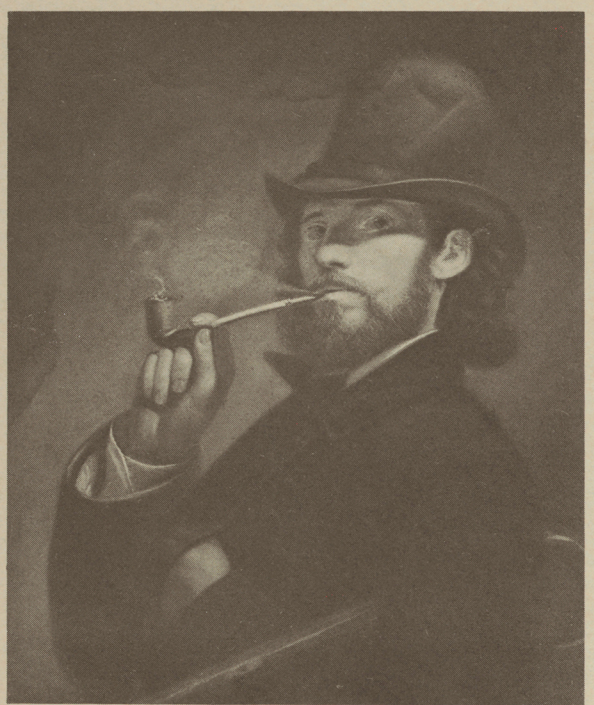
# THE REDISCOVERED WORK OF WILLIAM J. HINCHEY



THE ST. LOUIS ART MUSEUM

# THE REDISCOVERED WORK OF WILLIAM J. HINCHEY



*29 A Soldier With Gun and Bayonet, ca. 1861*

# THE REDISCOVERED WORK

# OF

# WILLIAM J. HINCHEY

Catalogue by

LYNN E. SPRINGER

Introduction by

KATHERINE HINCHEY COCHRAN

THE ST. LOUIS ART MUSEUM

*Cover: 1 Self-Portrait, ca. 1859*

THE REDISCOVERED WORK OF WILLIAM J. HINCHEY
IS THE CATALOGUE OF THE EXHIBITION HELD AT
THE ST. LOUIS ART MUSEUM 28 JUNE — SEPT., 1974

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# FOREWORD

When on July 4, 1874, James Buchanan Eads' majestic steel and stone railroad bridge spanning the Mississippi was dedicated, an Irish-born artist was present to witness and record the historic event. The artist was William James Hinchey, known until now largely on the strength of his fascinating portrayal of the climax of the opening ceremonies (catalogue #3).

By 1874, William Hinchey had been living in and around St. Louis for nearly twenty years, noting in his sketch books a veritable panorama of activities that appealed to his keenly observant eye and which, through a modest, but undeniable, talent he made interesting and even memorable. He also produced some highly competent portaits in pastels and oils, of which several are on view in this exhibition. Through this selection of his work we know more about Hinchey than we have ever known before, and the essays written by Katherine Hinchey Cochran and Lynn E. Springer, Assistant Curator of Decorative Arts, enhance our understanding of his life and artistic development. Fortunately, much of Hinchey's work has survived so we can judge both his skill as a reporter and his proficiency as an artist. From his drawings and paintings we learn much about St. Louis, the river, and the towns he visited in Missouri and Arkansas from the 1850s to the last decade of the century.

The artist's two surviving grandchildren, Katherine Hinchey Cochran and Paul Hinchey, have generously made available these drawings and paintings, and they have been most considerate and helpful in the conception and preparation of the exhibition. Clements Robertson, Conservator, and Alfredo Rojales from the Museum staff have prepared the material for exhibition. Miss Springer studied Hinchey's work and is primarily responsible for the exhibition.

To see in depth the work of an artist is always revealing, and it is particularly true of an artist who emerges from the past, more or less unknown.

Charles E. Buckley
Director

# INTRODUCTION

William James Hinchey was a 19th century Irish artist who came to the United States from Paris in 1854 in the party of Bishop Lamy of Santa Fe. Though the territory of New Mexico had been acquired from Mexico in 1848, it was not until 1851 that the United States assumed command of the vast area. In 1850 Bishop Lamy was sent to the territory to oversee the affairs of the Catholic church. Three years later he returned to Europe in search of French priests and an artist who could assist him in reviving the old Spanish missions and in establishing new churches. To understand how the Bishop and my grandfather, William J. Hinchey, met, one should know something about the Bishop himself. Jean-Baptiste Lamy was born in France October 11, 1814. He was educated at Clermont, and at the Seminary of Montferrand, before being sent to the United States and the Ohio mission. On his first return to Europe he went to his home seminary, then to Paris in June of 1854 where he made Hinchey's acquaintance. The artist's diary gives the following account:

*"While I was painting on a picture in the Louvre, my friend, L'Abbé Chabrière, had brought to admire my work Bishop Lamy, a French gentleman, then on his way to Rome, who was so impressed with my work that when he returned from Rome two months later he called again on me, introduced himself as an American, having charge of Catholic churches and schools in the newly acquired territory of New Mexico. He was desirous of engaging an artist to take to America to paint some pictures for the churches. "I had read much and dreamed of the glory of free America, and had felt a great gratitude to the United States as the hospitable refuge for those who fled there from the greedy grasp of Europe's monsters and mighty ones. Enterprising young exiles from every country had gone there, to the land*

*where there was to be seen the native red man, those unsubduable sons of Liberty! Where also were to be seen the grizzly bear and the giant bison, and beyond, the Mexican descendants of Montezuma.*

*"Twas not hard to persuade me into leaving for a year my position in Paris, to indulge in such an excursion. The contrast between the Pinnacle of Art and Refinement and the world of untamed savagery of the western wilds, so far from daunting me, became the very charm of the enterprise, and appealed to me.*

*"Liberal terms being offered me, I agreed to go despite the discussions and protestations of my friends."*

The diary continues: *"The Bishop offered to pay my passage from Le Harve to New York and on to New Mexico and return, and all expenses except clothing, together with a salary for my services as artist-painter. He advanced me one hundred fifty francs for engravings of religious subjects to take with me."*

Hinchey completed his work at the Louvre, made a quick trip to England, then to Ireland to bid his family goodbye. On Wednesday, August 2, 1854 he sailed with the Bishop's party aboard the steamer, *Union*, bound for New York. The voyage took fourteen days.

The diary records the details of the journey, the party's stay in New York, and the trip by train to Cincinnati, *"We huffed and puffed westward . . . a very hard and tiring journey, and finally reached Cincinnati and Louisville."* There they obtained river passage on the Ohio and up the Mississippi to St. Louis where the party landed, *"stepping from the Justice on September 4th, very weary."*

No time was spent in St. Louis but, as soon as their baggage was transferred to the *Polar Star*, the party was off up the Missouri for Independence where provisions were purchased for the trip across the "Great American Desert." Hinchey recorded the trip not only in words but with his sketches. The Bishop's party reached Santa Fe Saturday, November 18, 1854, and there was a great celebration. Hinchey found the West very different from what he had imagined it would be, and in contrast to what he was accustomed in Europe. He had trouble with the highly seasoned food which was hard to digest and, as an artist, he became discouraged over the difficulty he had in

getting his frescoes to adhere to adobe walls. After three and one-half months, the artist left Santa Fe. The journey back across the desert in the covered wagon train was as difficult as the trip west. When he finally reached Independence, he decided to rest and paint. He remained for more than a year, then took the boat to St. Louis.

His first St. Louis lodgings were at the Planter's Hotel. Later he found rooms and a studio in the neighborhood near the hotel and the Old Court House. While visiting in the hotel one day he met the Reverend Jerome C. Berryman, who had established a girls' school at Arcadia. He was looking for an instructor in French and drawing and persuaded Hinchey to take the position for a year telling him, *"The scenery is beautiful in that part of Missouri!"*

It was another turning point in the painter's life because at the school Lucinda Jane Holloman was a student in his classes. Her father was the presiding judge of Iron County and the county surveyor. Later he was elected a member of the state legislature. Hinchey fell in love with "Lucy" and they were married August 7, 1857 and established their first home in Alton, Illinois. Here the painter worked, crossing the river by boat at least three times a week to work on portraits in his St. Louis studio. Later he also established a studio at Arcadia, and in Arcadia their six children were born: Allen, Paul, Robert Emmett, William, Augustus Stephen, and one daughter, Flora Bell. All but the two youngest children were born before or during the Civil War.

During the Civil War Hinchey was a special correspondent and artist for *Frank Leslie's Illustrated News* and *Harper's Weekly,* and continued to supply both publications with material until his death in 1893.

Although William Hinchey received commissions for landscapes, and enjoyed painting them, he thought of himself as a portrait painter, and worked in the manner of the masters he had studied and copied in the Louvre and the National Gallery in London. Among the famous persons he was commissioned to paint were Ulysses S. Grant, Robert E. Lee, and Bishop Kenrick of Baltimore, as well as many military men in both the Federal and Confederate armies. He painted three portraits from life of Jefferson Davis.

During the war he traveled between the lines on a pass, since he was not an American citizen. He was captured at least twice, and almost shot as a spy.

Toward the summer of 1862 he painted statesmen in Washington, where he had a small studio in which to work in the Capitol building across from the Senate Chambers.

Hinchey worked not only from life, but also used ambrotypes and daguerreotypes. His portraits were done in oils and pastels, and frequently he made quick studies in colored crayons. This was especially true during the war when some of the army personnel ordered portraits.

Hinchey was born in Dublin December 5, 1829, the second son and fourth child in a family of eight, whose parents were Paul Chilrose Hinchey and Mary Ann Doyle Hinchey. His father was the son of the Reverend Paul C. Hinchey, rector of the church at Limerick. His mother was Catholic and the children were baptised in both churches. Hinchey's father encouraged his son's endeavors at painting and supplied the best instructors he could find. The boy was selling sketches when he was twelve, and partially paid his tuition at Trinity College, Dublin. He later met Sir Isaac Pitman who taught him his system of shorthand. From then on Hinchey's journal was kept in this manner, which he taught his youngest son, Stephen, to read and write. It was Stephen who transcribed his father's diaries thus making interesting and valuable material available to artists and historians.

Katherine Hinchey Cochran

# THE REDISCOVERED WORK OF WILLIAM J. HINCHEY 1829-1893

The large body of drawings and paintings, together with the many diaries kept by William J. Hinchey, provide us with a remarkably complete view of the way in which this 19th century artist lived and worked. As he noted in his diary for 1850, when he was just twenty, his interest in art could be traced to his earliest youth:

*". . . since I was about twelve years old I have determined to be a portrait painter. As a boy I was very successful in making pencil sketches of members of my family and our friends. By the time I was sixteen I was painting portraits in pastel and in oil of many persons who came to me for that purpose; and I received good pay for my work."*

As a young man Hinchey worked to develop his talent for drawing, but mention is also made in the above diary that he had acquired a knowledge of the craft of applying gold leaf and the graining of woodwork, which were useful to him in later life.

The diary entries which account for the periods Hinchey spent in Paris are particularly interesting as he tells us which of the old masters he copied, the amount of time it took him to produce a copy, the places he visited for inspiration and the people with whom he associated. Between the lines one senses the artist's genuine interest in the world around him.

At the instigation of Bishop Lamy, whose archdiocese included the United States territories of New Mexico, Arizona and eastern Colorado, William Hinchey came to the United States prepared to paint religious pictures for churches in Santa Fe. The Bishop and his party, including Hinchey, arrived in New York in August, 1854, and within a month were well on their

way to Santa Fe. The opportunity to travel in the United States, particularly in the West, exerted a strong appeal on Hinchey's imagination. Like many other 19th century travelers he was fascinated with the prospect of what he might see. He records in his diary that:

*"I had read much and dreamed of the glory of free America, and had felt great gratitude to the United States as the hospitable refuge for those who fled there from the greedy grasp of Europe's monsters and mighty ones. Enterprising young exiles from every country had gone there, to the land where there was to be seen the native red man, those unsubduable sons of Liberty! Where also were to be seen the grizzly bear and the giant bison, and beyond, the Mexican descendants of Montezuma."*

The earliest extant sketchbooks were those produced *en route* to Santa Fe, while he was there, and on his return journey which took him to Independence, Missouri. Although these drawings reveal the vastness and isolation of western landscape, his eye did not fail to take in such revealing details as those in the sketch titled *Siesta, (#7 opposite)*.

During his stay in Santa Fe, which turned out to be rather brief, Hinchey worked hard at painting altarpieces and a frescoed chapel, the latter a frustrating task because of his difficulty in working with adobe walls. He also put his talent to work on behalf of the parish by cleaning pictures, and painting death masks and crucifixes. He also created a "transparency" for a Christmas program and painted tables and chairs, perhaps graining them in the manner he had learned in his youth. But Hinchey was not impressed by Santa Fe, calling it "a poor place, indeed!" At the end of three and one-half months he resolved to leave.

As a self-supporting artist, Hinchey was in need of work, and in the Independence newspaper he advertised his services as a portrait painter, but was not above producing shop signs and banners. It was in Independence that he first mentioned a visit to a local daguerreotype studio to have his pitcure taken. This was to have an influence on him because more than a year later he noted in his diary that he had produced a child's portrait from a daguerreotype. Even long after the artist had arrived in St. Louis he continued to work in this method.

It was on June 1, 1856 that William Hinchey came to St. Louis. Within a few days he was commissioned by Manuel de França, an established portrait painter, to execute the likeness of a young boy. De França approved




*7 Siesta, ca. 1854*

the result and allowed him to do another portrait, this time working from a daguerreotype. De França's friendship and patronage undoubtedly helped the young artist establish himself. It was not long before Hinchey had developed acquaintances that led to still other commissions.

In the fall of 1856 the artist accepted a post as instructor of art and French at the Arcadia Valley Seminary, Arcadia, Missouri. This was an active period for him, for he not only taught but took on portrait commissions, and he spent many hours sketching in southeastern Missouri towns. One such fascinating drawing from that year, *A Cave in the Arcadia Valley,* (#13 *opposite*), depicts a man seated at the entrance, possibly the artist himself, looking out over the valley beyond.

Hinchey, who had married while in Arcadia, left in 1857 to spend the summer in Alton, Illinois, where he continued to do portraits in oil, pastel and crayon. His diary shows that he made weekly trips to St. Louis for art supplies and to seek commissions among St. Louisians. The references to working from daguerreotypes are more numerous at this time than ever.

The Hincheys moved into St. Louis when winter came. From that time on one sees in the diaries a continuation of the patterns of working which he had established in both Arcadia and Alton. From 1858 Hinchey worked either from his residence or from a rented studio. According to his diary notations however, he moved frequently. Although he settled in St. Louis, he continued to make many trips out of town, particularly to his wife's family farm near Arcadia.

As his diaries from as early as 1850 reveal, the artist was rarely without a sketchbook, and as the large number of surviving drawings show he kept up this practice until his last years. Everything he saw provided subject matter whether it was the landscape of southeastern Missouri, streets and houses in St. Louis, Ironton or Arcadia, steamboat interiors, river landscapes, Civil War soldiers or children. Some of his drawings are meticulously detailed studies, such as *From Corner Cottage, St. Louis* (#16), which depicts the view from his window at the corner of 5th and Pine Streets. This drawing and the others of a similar nature such as *Bremen Hill, St. Louis* (#24), and *View From House Rear on North Side of Jefferson Street, St. Louis* (#17) are not only works of art in themselves but they are historical documents from a period for which we have relatively little visual evidence. Other drawings are brief, sketchy renderings which capture for a moment a particular mood. *Main Street, Ironton, Missouri* (#71) is one of these, where



*13 A Cave in the Arcadia Valley, 1856*

the artist has indicated by the barest of detail the buildings and street bathed in sunlight. Similarly, *Studies of a Stove, Table and Chandelier* (#43) may have been sufficient to serve as a study for a painting or a more finished drawing.

We learn from the diaries that even before the Civil War Hinchey had supplied illustrations to *Harper's Magazine*. During the war, however, he served not only as an artist for Harper's but also for *Frank Leslie's Illustrated News* and *The New York Illustrated News*, witnessing such events as the battle and surrender at Camp Jackson at Lindell's Grove, (#25 and #26) and various battles and troop encampments in the Arcadia Valley, (#27). Another group of drawings, fascinating in their subject matter and conceived in the style of illustrations, are those such as *The Barbershop on the Steamboat Richmond* (#41), *Main Cabin of the Steamboat Richmond* (#42) and *Sending a Telegram* (#75). In these and many other drawings Hinchey tells us much about life in 19th century rural America. Frequently, the figures are witty caricatures and each subject that he explores seems to evoke a sense of nostalgia.

Although he produced landscape sketches and drawings by the hundreds, as well as occasional landscape paintings, William Hinchey was, foremost, a painter of portraits. A *List of Prices* (#78), probably used before the 1870's, gives us some idea of the variety of choices an individual might have in terms of the size, medium and cost of a portrait. The list indicates, also, that Hinchey included the oil coloring of photographs as well as the making of pictures from photographs taken after death. A fine example of Hinchey's well developed portrait manner is his own *Self-Portrait* (#1), probably done about 1859. We see the artist as a somewhat rakish, confident young man with a pipe and a cane tucked under his arm. On the other hand, his small informal portrait sketch of *A Federal Soldier* (#28) is sensitive and delicately drawn. He produced both pastel and oil portraits, although during war years he worked in less expensive crayon, pencil or oil on paper. Numerous diary references indicate individuals for whom likenesses were done as well as the number of days it took Hinchey to complete them.

It has already been mentioned that photography was a tool of inestimable value for William Hinchey. The day after he arrived in St. Louis, Hinchey visited Fitzgibbon's Gallery, a photography studio. From that time dozens of references to the use of daguerreotypes and, later, ambrotypes may be found. In this regard, he worked in various ways. He might have a daguerreotype made of the sitter and then produce a portrait from it. On another




*16 From Corner Cottage, St. Louis, March 21, 1858*

occasion he might work from a daguerreotype together with one or more preliminary sketches made from life. He might even have the sitter return for another sitting. The length of time he worked depended on the size of a picture and a cabinet size might take two or three days while a large portrait would take longer.

Hinchey appears to have been active and respected in the St. Louis artistic community. His early association with Manuel de França has already been mentioned. Diary references for the month of March, 1861, speak of a "visit from Mr. Bingham, the artist." Other artists also are mentioned, as well as "museums," exhibitions and various local artistic endeavors. In February, 1858 he produced a sketch of the Merchant's Exchange Building for the first edition of "The St. Louis Sketch Book." References of visits to the "Academy" probably mean The Western Academy of Art, where exhibitions were regularly held. In September of 1859 Hinchey's two entries in the St. Louis Fair, held at Fairgrounds, won him "two blue first premiums."

Despite Hinchey's reputation, he fell into obscurity soon after his death. Were it not for the fame of *Dedication of Eads Bridge, St. Louis, July 4, 1874* (#3), which is the basis of his only published biographical reference, the artist might be known only to those possessing paintings or drawings inscribed with his signature. The Eads Bridge picture developed after Hinchey had attended the dedication ceremonies, culminating in a spectacular fireworks display on the bridge. The painting once again stirs us, particularly during this centennial anniversary for the bridge, which is now widely recognized as a major engineering accomplishment as well as an aesthetic triumph.

The drawings in this exhibition, selected from many sketchbooks, present a sensitive, panoramic view of the artist's vision of his world. Recognition for William J. Hinchey's achievements as an artist in St. Louis is well merited and the preservation of his work, along with his diaries, is important, for it is an invaluable artistic and scholarly resource.

Lynn E. Springer



*42 Main Cabin of the Steamboat Richmond, ca. 1879*

# CHRONOLOGY

| | |
|---|---|
| December 5, 1829 | *Born in Dublin* |
| January 1, 1850 | *Begins Diary* |
| November 15, 1850 | *First trip to Paris* |
| December 11, 1851 | *Second trip to Paris* |
| December 4, 1853 | *Third trip to Paris* |
| July 2, 1854 | *Sails from England for New York* |
| August 16, 1854 | *Arrives New York* |
| September 9, 1854 | *Reaches Kansas en route to Santa Fe, New Mexico* |
| November 18, 1854 | *Arrives Santa Fe, New Mexico* |
| April 7, 1855 | *Arrives Independence, Missouri* |
| June 1, 1856 | *Arrives St. Louis, Missouri* |
| August 28, 1856 | *Accepts position at Arcadia Valley Seminary* |
| August 8, 1857 | *Marries Lucinda Holloman; Moved to Alton* |
| December 2, 1857 | *Settles in St. Louis* |
| May 10, 1861 | *At the Surrender of Camp Jackson, Lindell's Grove* |
| May 15, 1862 | *Arrives Washington, D.C.* |
| May 28, 1862 | *Studio arranged in the Capitol* |
| August 12, 1862 | *Returns to the St. Louis/Arcadia area* |
| April 6, 1864 | *Last diary entry* |
| Spring, 1870 | *First trip to Mississippi* |
| November, 1870 | *Second trip to Mississippi* |
| September 20, 1893 | *Dies in St. Louis* |

# ILLUSTRATIONS




*3 Dedication of Eads Bridge, St. Louis, July 4, 1874*



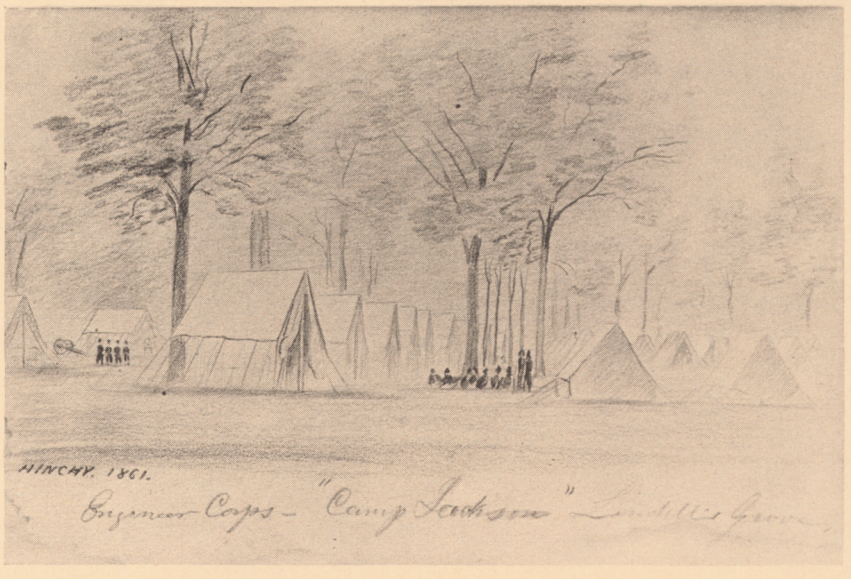

*19 Widow Waters' on The Mississippi, Near Sulphur Springs, Missouri, ca, 1858*



*24 Bremen Hill, St. Louis, ca. 1859-60*




*27 Seminary Camp, Arcadia Valley, Missouri, ca. 1861*




*26 Engineer Corps, Camp Jackson at Lindell's Grove, 1861*



*30 A Man With a Pipe, ca. 1861*




*41 The Barbershop on the Steamboat Richmond, ca. 1879*



*28 A Federal Soldier, ca. 1861*



*36 The Watchmaker, ca. 1870*



*71 Main Street, Ironton, Missouri, ca. 1883*



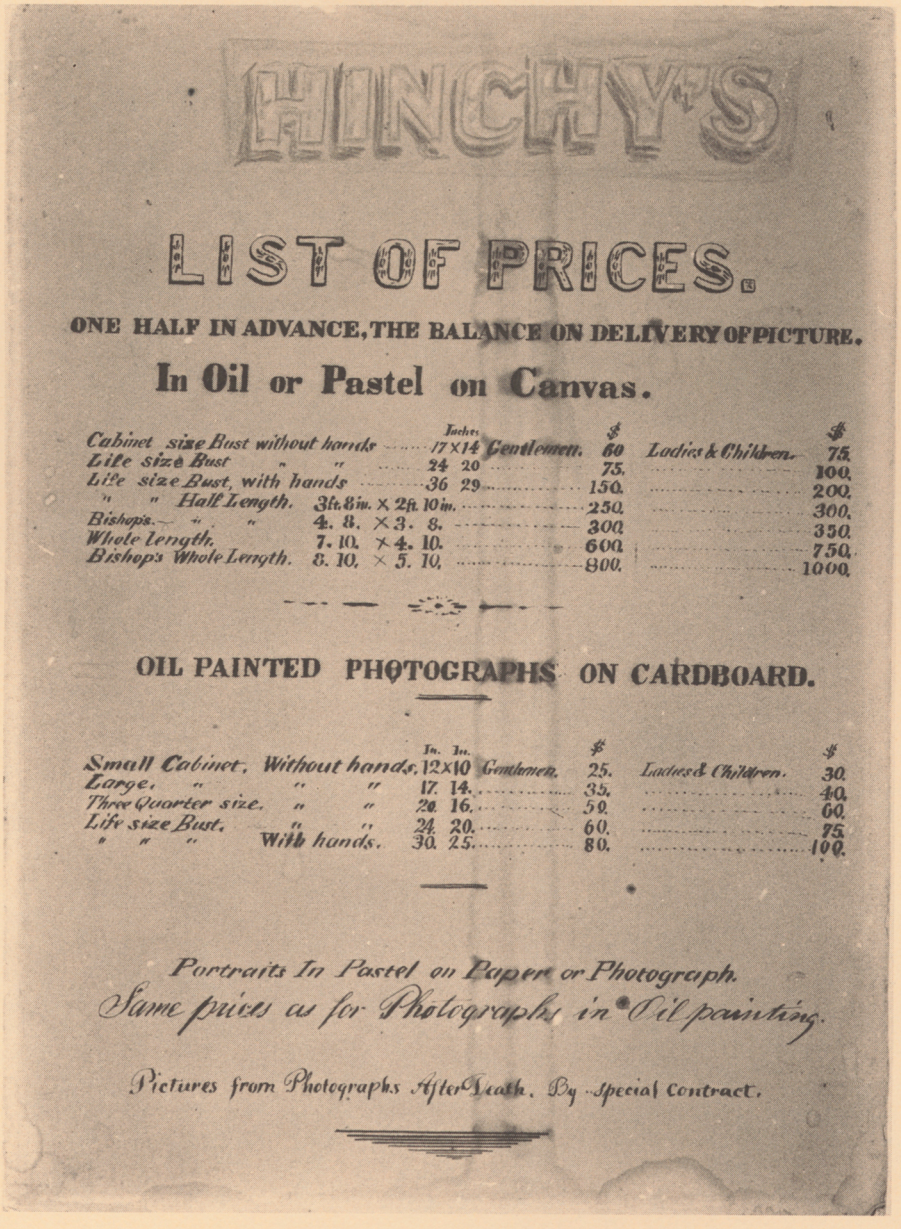

*61 A Midwestern Town, 1881*




*65 The Ursuline Convent at Arcadia, Missouri, 1882*




*75 Sending a Telegram, ca. 1883*



HINCHY'S

LIST OF PRICES.

ONE HALF IN ADVANCE, THE BALANCE ON DELIVERY OF PICTURE.

**In Oil or Pastel on Canvas.**

| | Inches. | $ | | $ |
|---|---|---|---|---|
| Cabinet size Bust without hands | 17 X 14 | Gentlemen. 60 | Ladies & Children. | 75. |
| Life size Bust " " | 24 20 | 75. | | 100. |
| Life size Bust, with hands | 36 29 | 150. | | 200. |
| " " Half Length. | 3ft. 8in. X 2ft. 10in. | 250. | | 300. |
| Bishops. " " " | 4. 8. X 3. 8. | 300. | | 350. |
| Whole Length. | 7. 10. X 4. 10. | 600. | | 750. |
| Bishop's Whole Length. | 8. 10. X 5. 10. | 800. | | 1000. |

**OIL PAINTED PHOTOGRAPHS ON CARDBOARD.**

| | In. In. | $ | | $ |
|---|---|---|---|---|
| Small Cabinet. Without hands. | 12 X 10 | Gentlemen. 25. | Ladies & Children. | 30. |
| Large. " " " | 17. 14. | 35. | | 40. |
| Three Quarter size. " " | 20. 16. | 50. | | 60. |
| Life size Bust. " " | 24. 20. | 60. | | 75. |
| " " " With hands. | 30. 25. | 80. | | 100. |

*Portraits In Pastel on Paper or Photograph.*

*Same prices as for Photographs in Oil painting.*

*Pictures from Photographs After Death. By Special Contract.*

78 *List of Prices, ca. 1860-1870*

# CATALOGUE

In the catalogue measurements are given in inches, height preceding width. Unless otherwise noted, the paper is off-white. All works have been lent by Katherine Hinchey Cochran and Paul W. Hinchey. Entries marked with an asterisk are illustrated in this publication.

## PAINTINGS

*1 SELF-PORTRAIT
ca. 1859
pastel on paper mounted on canvas
23-1/2 x 19-1/2 inches (sight)

2 ARCADIA, MISSOURI, AND PILOT KNOB
ca. 1870
oil on canvas
16 x 26-1/4 inches

*3 DEDICATION OF EADS BRIDGE ST. LOUIS, JULY 4, 1874
July 1874
oil on canvas
18 x 29-3/8 inches

## DRAWINGS

4 THE CAMP AT "GOOD SPRING"
ca. 1854
signed lower right: By Wm. J. Hinchy Saint Louis Mo.
inscribed in center: The Camp at "Good Spring."
pencil
7-5/8 x 9-3/4 inches

5 MAKING A CRIB FOR THE MULES
ca. 1854
inscribed near lower edge: MAKING A CRIB FOR THE MULES
pencil
7-3/4 x 9-5/8 inches

6 A CONESTOGA WAGON
ca. 1854
pencil
9-5/8 x 7-11/16 inches

*7 SIESTA
ca. 1854
inscribed near lower edge: Siesta
pencil
7-3/4 x 9-1/2 inches

8 SANTA FE, NEW MEXICO
ca. 1854
inscribed along lower edge: Santa Fe New Mexico
pencil
7-3/4 x 10-1/8 inches

9 SANTA FE, NEW MEXICO
dated lower right: 1854
inscribed along lower edge: Santa Fe-New Mexico-
pencil
7-11/16 x 10-1/16 inches

10 FORT UNION FROM THE SOUTHEAST
signed and dated: W.H. '55
inscribed along lower edge: Fort Union-From the Southeast.
pencil
7-3/4 x 9-7/8 inches

11 ON ARKANSAS-SOUTHERN BANK
23 March 1855
inscribed along lower edge: On Arkansas-Southern Bank
pencil
7-3/4 x 9-3/4 inches

12 INDEPENDENCE, MISSOURI
ca. 1855-56
inscribed along lower edge: Independence. Mo.
pencil
7-3/4 x 9-15/16 inches

*13 A CAVE IN THE ARCADIA VALLEY
dated lower right: '56
signed lower right: W.J.H.
pencil on brown paper
6-3/4 x 9-7/8 inches

14 ARCADIA SCHOOL
ca. 1856
inscribed lower right: Arcadia School
pencil
7-3/4 x 9-3/4 inches

15 FROM PIGEON PERCH HOUSE ALTON
dated on recto, lower right: Sep 1st 1857
inscribed on verso: From Pigeon Perch House Alton
pencil
5-1/2 x 8-9/16 inches

*16 FROM CORNER COTTAGE ST. LOUIS
dated on recto, lower right: March 21, 1858
inscribed on verso: From Corner Cottage. St. Louis.
pencil
5-1/2 x 8-1/2 inches

17 VIEW FROM HOUSE REAR ON NORTH SIDE OF JEFFERSON STREET, ST. LOUIS
dated on verso: 1858
inscribed on verso: View from house rear on north side of Jefferson St. St. Louis.
pencil
5-1/2 x 8-1/2 inches

18 SULPHUR SPRINGS, MISSOURI
ca. 1858
inscribed along lower edge: Sulpher Springs—
pencil
5-1/2 x 8-1/2 inches

*19 WIDOW WATERS' ON THE MISSISSIPPI, NEAR SULPHUR SPRINGS, LOOKING SOUTH
ca. 1858
inscribed along lower edge: "Widow Waters's" On the Mississippi-near Sulpher Springs/Looking South
pencil
5-1/2 x 8-1/2 inches

20 TEN MINUTES' SKETCH AT VICTORIA STATION, IRON MOUNTAIN RAILROAD LOOKING NORTH
dated lower right: 1858
inscribed along lower edge: Ten minutes' sketch at Victoria Station I.M.R./Looking North
pencil
5-1/2 x 8-1/2 inches

21 THE MISSISSIPPI FROM NORTH ST. LOUIS
ca. 1859-60
inscribed lower right: Mississippi from North Saint Louis (Bremen)
pencil
5-1/2 x 8-1/2 inches

22 ST. LOUIS FROM BREMEN LOOKING SOUTH
ca. 1859-60
inscribed lower right: Saint Louis-From Bremen-Looking South
pencil
5-1/2 x 8-1/2 inches

23 IN LAFAYETTE PARK
ca. 1859-60
inscribed along lower edge: In Lafayette Park
pencil
5-1/2 x 8-1/2 inches

*24 BREMEN HILL, ST. LOUIS
ca. 1859-60
inscribed along lower edge: Bremen Hill—
pencil
5-1/2 x 8-1/2 inches

25 RELIEF GUARD, CAMP JACKSON
dated lower left: 1861
signed lower left: HINCHY
inscribed along lower right edge: Relief Guard-"Camp Jackson."
pencil
5-1/2 x 8-1/2 inches

*26 ENGINEER CORPS, CAMP JACKSON AT LINDELL'S GROVE
dated lower left: 1861
signed lower left: HINCHY
inscribed along lower edge: Engineer Corps-"Camp Jackson" Lindell's Grove.
pencil on tan paper
5-1/2 x 8-1/2 inches

*27 SEMINARY CAMP, ARCADIA VALLEY, MISSOURI
ca. 1861
signed lower right: HINCHY
inscribed along lower edge: Seminary Camp Arcadia Valley Mo.
pencil
6-9/16 x 10-1/8 inches

*28 A FEDERAL SOLDIER
ca. 1861
pencil
9-3/8 x 6-1/4 inches

*29 A SOLDIER WITH GUN AND BAYONET
ca. 1861
pencil on tan paper
8-1/2 x 5-1/2 inches

*30 A MAN WITH A PIPE
ca. 1861
pencil
8-9/16 x 5-1/2 inches

31 A SEATED MAN
ca. 1861
pencil on tan paper
8-1/2 x 5-1/2 inches

32 A BOY ON A STOOL
ca. 1861
pencil on tan paper
8-1/2 x 5-1/2 inches

33 A BOY WITH A BROOM
ca. 1861
pencil on tan paper
8-9/16 x 5-1/2 inches

34 TWO SKETCHES OF A YOUNG WOMAN
ca. 1861
pencil
8-9/16 x 5-1/2 inches

35 THE RIVER AT SUNSET
ca. 1861
pastel on tan paper
5-1/2 x 8-5/8 inches

*36 THE WATCHMAKER
ca. 1870
pencil with some charcoal
5 x 8 inches

37 A HOUSE IN THE ITALIANATE STYLE
ca. 1879
pencil
6-5/8 x 9-5/8 inches

38 GRAND TOWER
ca. 1879
inscribed along lower edge:
Grand Tower.
pencil
6-5/8 x 9-3/4 inches

39 CHESTER, ILLINOIS
ca. 1879
inscribed toward center: Chester. Ills.
pencil
6-5/8 x 9-3/4 inches

40 A SEATED MAN AND WOMAN
ca. 1879
pencil
9-11/16 x 6-5/8 inches

*41 THE BARBERSHOP ON THE STEAMBOAT RICHMOND
ca. 1879
pencil
9-7/8 x 6-9/16 inches

*42 MAIN CABIN OF THE STEAMBOAT RICHMOND
ca. 1879
pencil
6-5/8 x 9-3/4 inches

43 STUDIES OF A STOVE, TABLE AND CHANDELIER
ca. 1879
pencil
6-5/8 x 9-5/8 inches

44 PILOT KNOB, MISSOURI: THE ST. LOUIS AND IRON MOUNTAIN RAILROAD
ca. 1879
charcoal, pencil and crayon on off-white cardboard
6-5/8 x 10 inches

45 ARCADIA, MISSOURI
ca. 1879
inscribed lower right: Arcadia, Mo.
pencil on white paper
7-1/2 x 10 inches

46 FOUR CHILDREN
ca. 1879
pencil on white paper
7-1/2 x 10 inches

47 JUDGE CHARLES F. CADY OF THE CRIMINAL COURT OF CORRECTION, ST. LOUIS
ca. 1880
inscribed near lower edge: Judge C. Cady of C.C.C./In Criminal Court. St. Louis
pencil
5-1/16 x 7 inches

48 DESOTO, MISSOURI
dated lower right: 1880
inscribed lower right: De Soto. Mo.
pencil on grey paper
5-1/16 x 7 inches

49 GLENCOE, MISSOURI
ca. June 1880
inscribed along lower edge: Glencoe
pencil
5-1/16 x 7 inches

50 THE URSULINE ACADEMY IN ARCADIA, MISSOURI
dated lower right: 10.7.'80
signed lower right: W.J.H.
inscribed along lower edge:
In Acadia (sic)
pencil
5-1/16 x 7-1/16 inches

51 NEWPORT STATION, NEWPORT ARKANSAS
dated lower right: Oct. '80
inscribed along lower edge:
NEWPORT STATION
pencil on light blue paper
5-1/16 x 7-1/16 inches

52 THE WHITE RIVER AT NEWPORT, ARKANSAS
dated lower left: Oct. '80
inscribed lower left: WHITE RIVER/
AT/NEWPORT/ARK.
pencil
5-1/16 x 7-1/8 inches

53 BARNES'S SHOP, NEWPORT ARKANSAS
dated lower right: Oct. '80
inscribed along left edge: BARNES'S
SHOP. NEWPORT. ARK.
pencil on light blue paper with
some crayon
5-1/16 x 7 inches

54 NEWPORT, ARKANSAS
dated lower right: Nov. '80
signed lower left: W.J.H.
inscribed near lower right edge:
NEWPORT. ARK.
pencil
5-1/16 x 7-1/16 inches

55 CLINT(?) MAGUIRE
ca. Dec. 1880
inscribed in right center:
Clint(?) Maguire
pencil
5-1/16 x 6-15/16 inches

56 VIEW FROM THE WHEELHOUSE
dated lower right: Dec. 24, '80
signed lower left: W.J.H.
pencil with some charcoal
5-1/16 x 7-1/8 inches

57 PILOT KNOB AND THE URSULINE CONVENT, ARCADIA VALLEY, MISSOURI
Ca. 1881
inscribed in lower half: Pilot Knob
and Ursuline Convent-/Arcadia
Valley. Mo./Pilot Knob and
Ursuline Convent.
pencil on tan paper
5-1/16 x 7-1/16 inches

58 PILOT KNOB, ARCADIA VALLEY MISSOURI
ca. 1881
inscribed along lower edge: PILOT
KNOB. ARCADIA VALLEY. MO.
pencil
5-1/16 x 6-15/16 inches

59 MILL SPRINGS, MISSOURI
dated lower right: 3.6.'81
inscribed lower right:
MILL SPRINGS
pencil
5-1/16 x 7-1/16 inches

60 ANNAPOLIS, MISSOURI
dated lower left: 3.7.'81.; upper right:
July 3. 1881.
inscribed upper right:
ANNAPOLIS, MO.
pencil
5-1/16 x 7-1/8 inches

*61 A MIDWESTERN TOWN
dated lower right: Dec. '81
signed lower right: W.J.H.
pencil
4-9/16 x 6-1/8 inches

62 ON WHITE RIVER: THE STEAMBOAT ALBERTA
dated lower left: Dec. 25. '81 X.
inscribed lower left: On White River.
pencil with some crayon
5-1/16 x 7 inches

63 THE IRON COUNTY COURT-HOUSE, IRONTON, MISSOURI
ca. 1881-82
pencil
4-5/8 x 6-1/8 inches

64 IN THE VALLEY OF ARCADIA MISSOURI, LOOKING NORTH
dated lower right:
Aug. 19th 1882//1882
inscribed along lower edge: In the Valley of Arcadia Mo. Looking North
pencil on light grey paper
4-7/8 x 7-1/16 inches

*65 THE URSULINE CONVENT AT ARCADIA, MISSOURI
dated lower right: 1882
inscribed along lower edge:
CONVENT AT ARCADIA, MO.
pencil
4-7/8 x 6-7/8 inches

66 GOLDING'S "CASTLE" IRONTON, MISSOURI
dated upper right: 1882; lower right:
21.6.82
inscribed upper right:
GOLDING'S "CASTLE"
pencil and crayon
4-5/8 x 6-1/8 inches

67 HOUSE OF GOLDING IRONTON, MISSOURI
ca. 1882
inscribed upper right: House of Golding/Ironton. Mo.
pencil
4-1/4 x 6-1/8 inches

68 THE PUBLIC SCHOOL IRONTON, MISSOURI
dated upper right: Aug. 2. 1882
pencil
6-3/16 x 4-9/16 inches

69 MOONLIT MIDNIGHT AT MR. HOLMAN'S BELLEVIEW VALLEY, MISSOURI
dated lower left: 3.6.'82
inscribed along left edge: Moonlit Midnight at Mr. Holman's./ Belleview Valley
Charcoal and pencil
4-9/16 x 6-3/16 inches

70 A VILLAGE IN THE ARCADIA VALLEY
ca. 1882
pencil
4-5/8 x 6-1/8 inches

*71 MAIN STREET, IRONTON MISSOURI
ca. 1883
pencil
4-7/8 x 7 inches

72 A VASE OF FLOWERS
ca. 1883
pencil on light grey paper
4-7/8 x 6-15/16 inches

73 THE SHUT-IN NEAR ARCADIA MISSOURI
ca. 1883
inscribed along lower edge: THE SHUT IN NEAR ARCADIA
pencil
4-7/8 x 7 inches

74 FORT HILL CHURCH, ARCADIA MISSOURI, FROM THE NORTH
ca. 1883
inscribed along lower edge: FORT HILL CHURCH ARCADIA, MO. FROM NORTH
pencil
4-7/8 x 6-7/8 inches

*75 SENDING A TELEGRAM
ca. 1883
inscribed along lower edge:
SENDING A TELEGRAM
pencil on grey paper
4-7/8 x 6-15/16 inches

76 PORTRAIT OF AN
UNIDENTIFIED WOMAN
ca. 1883
pencil
4-7/8 x 6-7/8 inches

77 STUDY FOR A NATIONAL
EMBLEM
undated
charcoal
19-1/2 x 9-3/8 inches

*78 LIST OF PRICES
ca. 1860-1870
crayon and ink on board
13-1/2 x 9-3/8 inches (sight)

THE REDISCOVERED WORK
OF WILLIAM J. HINCHEY

THE ST. LOUIS ART MUSEUM

28 JUNE–8 SEPTEMBER, 1974